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PAINTINGS AND  
MODERN ENGLISH WOODBLOCKS*

JANUARY, NINETEEN HUNDRED  
AND TWENTY-NINE

THE  
ART GALLERY OF TORONTO  
GRANGE PARK, TORONTO, CANADA

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AGO coll.: p. 6, 7, 14-17, 26,  
27, 30, 31, 34, 35

THE  
ART GALLERY OF TORONTO  
GRANGE PARK, TORONTO, CANADA



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# CATALOGUE

## PAINTINGS BY OLD MASTERS

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OWNED BY THE ART GALLERY OF TORONTO

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LENT BY M. KNOEDLER AND COMPANY, NEW YORK

DeBRAY, JAN (1629-1697)

3. *Portrait of a Woman*

LENT BY THE DETROIT INSTITUTE OF ARTS, DETROIT

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE (1746-1828)

4. *Marquesa de Fontana*

LENT BY SIR JOSEPH DUVEEN, BART., NEW YORK

GAINSBOROUGH, THOMAS (1727-1788)

5. *The Harvest Wagon*

LENT BY SIR JOSEPH DUVEEN, BART., NEW YORK

GAINSBOROUGH, THOMAS (1727-1788)

6. *Seaside Landscape*

LENT BY SIR JOSEPH DUVEEN, BART., NEW YORK

HALS, FRANS (1580-1666)

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LENT BY MR. AND MRS. FRANK P. WOOD, TORONTO

HOLBEIN, HANS THE YOUNGER (1497-1543)

8. *Prince Edward, afterwards King Edward VI. of England.*

LENT BY JULES S. BACHE, ESQ., NEW YORK

MAINARDI, SEBASTIANO DE BARTOLO (1466-1515)

9. *Portrait of a Lady, possibly Ginevra Dei Benci*

LENT BY M. KNOEDLER AND COMPANY, NEW YORK



MURILLO, BARTOLOME ESTÉBAN (1617-1682)

10. *Portrait of a Spanish Nobleman*

LENT BY M. KNOEDLER AND COMPANY, NEW YORK

RAEBURN, SIR HENRY (1756-1823)

11. *Mrs. George Thomson*

LENT BY MR. AND MRS. FRANK P. WOOD, TORONTO

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

12. *Lady with a Dog*

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13. *Saskia Van Uylenburgh*

LENT BY SIR JOSEPH DUVEEN, BART., NEW YORK

ROMNEY, GEORGE (1734-1802)

14. *Emma, Lady Hamilton, as Mirth*

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RUBENS, PETER PAUL (1577-1640)

15. *The Elevation of the Cross*

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18. *Jan Wildens and his Wife*

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VAN RUYSDAEL, JACOB (1625-1682)

19. *The Bleaching Ground, Haarlem*

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VAN RUYSDAEL, JACOB (1625-1682)

20. *The Ferry Boat*

LENT BY M. KNOEDLER AND COMPANY, NEW YORK

## PARIS BORDONE (1500-1571)

Born in Venice of a noble family, he received the education which was usual for his circumstances. However, his taste for Art was so strong that he was permitted to study with the most famous masters of the time, Giorgione and the great Titian himself. So well did he catch the technique and spirit of Titian, that his portraits have often been mistaken for those of the older man. He was invited to France by the King, Francis I, and painted portraits of the Monarch and many dignitaries of the Court. His works are hung in all the famous Galleries.

### No. 1. *Portrait of a Man.*

This example is a portrait of a man in the prime of life; his attire is sombre, and the whole interest is concentrated in the face, with its glowing flesh tones. Royal Cortissoz, writing in the New York Herald of the 27th November, 1927, says, "For pictorial felicity, one may profitably turn to the 'Portrait of a Man' by Paris Bordone, whose renowned 'Fisherman' and other subject pictures have sometimes obscured his fame as a painter in the field to which this work belongs. He learned something from Titian, but it must have been an inborn gift that enabled him, as in this instance, to invest a picturesque composition with a deep psychological interest. The face, quite as much as the costume, makes a curiously romantic appeal. It is a superb achievement, a most truly haunting portrait."





PORTRAIT OF A MAN

BY PARIS BORDONE

OWNED BY THE ART GALLERY OF TORONTO

## AELBERT CUYP (1620-1671)

Born at Dordrecht. He surpassed his father, Jacob Gerretz Cuyp, the brilliant portrait painter, in the high achievement of his great career. Cuyp has the poetic sense of sun-filled atmosphere so bathing the country that he loved; and painted land and sky with great breadth of style and masterly handling. He did not paint landscapes alone, but was a great animal painter and a fine portraitist. A number of his masterpieces are in England, and the Dulwich Gallery is particularly fortunate in possessing many of them.

### No. 2. *A View on the Banks of the Maas.*

EXHIBITED: British Institution, London, 1821.

No. 10, lent by C. H. Tracy.

British Institution, London, 1832.

No. 58, lent by C. H. Tracy.

Kleykamp Gallery, The Hague, July, 1928, No. 7.

CATALOGUED: Catalogue Raisonné, by John Smith, 1834, Vol. V.

"A charming production."

Catalogue of Dutch Painters, by Hofstede de Groot, 1909,  
Vol. II.

"Le Tresor de la Curiosité," by M. Charles Blanc, 1858,  
Vol. II.

REPRODUCED: "Work of Art in the Collection of Alfred de Rothschild,"  
1884, Vol. I.

COLLECTIONS: Claude Tolozan, 1801.

Charles Hanbury Tracy, 1834.

Alfred de Rothschild, who bequeathed it to Rt. Hon.  
Almina, Countess of Carnarvon.





A VIEW ON THE BANKS OF THE MAAS

BY AELBERT CUYP

LENT BY M. KNOEDLER AND CO., NEW YORK

JAN DE BRAY (1629-1697)

An historical painter and etcher, born in Haarlem. Two pictures by him "Reception of the Orphans" and "Prince Frederick Henry in the Town Hall" are preserved in the Haarlem Orphanage; others are in the Museums of that city and of Amsterdam. Of his etchings, mention is made of "John the Baptist in the Wilderness."

No. 3. *Portrait of a Woman.*





PORTRAIT OF A WOMAN

BY JAN DE BRAY

LENT BY THE DETROIT INSTITUTE OF ARTS, DETROIT

FRANCISCO JOSÉ DE GOYA Y LUCIENTES  
(1746-1828).

Born on a farm in the Province of Aragon. He had no knowledge of art, until, at sixteen, his passion for painting was aroused by a monk, and he was admitted to the studio of the painter Martinez. As a young painter, he was often mixed up in street quarrels, and had to hide himself from justice. His paintings at times show a touch of the bizarre and wild. He was the only Spaniard of extraordinary quality during the latter half of the 18th century and the beginning of the 19th. Goya did not only portraits and frescoes, but etchings and engravings in aquatint as well.

No. 40. *The Marquesa de Fontana. Painted about 1800.*

Dr. August L. Mayer, of the Staats Museum, Munich, says of this portrait: "This very charming and attractive portrait of a young Spanish lady with a black mantilla is in my opinion, a fine, genuine, characteristic work by Francisco de Goya, executed about 1800. The initials on the ring, F.G., are to be considered as the signature.

"I think it is not necessary to emphasize that the picture belongs to the happiest period of the artist, which unites all fine results of his earlier time with the most remarkable elements of his later period."





MARQUESA DE FONTANA  
BY FRANCISCO JOSÉ DE GOYA Y LUCIENTES,  
LENT BY SIR JOSEPH DUVEEN, BART., NEW YORK

## THOMAS GAINSBOROUGH (1727-1788)

At the age of fifteen he was entrusted to the care of a silversmith in London, who introduced him to Gravelot, an engraver and teacher of drawing, from whom he learned the art of etching. He was one of the thirty-six original members of the Royal Academy, which was founded in 1768.

Gainsborough will always occupy the highest place in the English School, whether as a portrait painter or a landscape painter. In his early landscapes, he showed traces of the influence of the Flemish School, but as time went on, Nature alone became his mistress. As a colourist he ranks with Rubens; and in technical work Ruskin says that "Turner was a child to him."

### No. 5. *The Harvest Wagon—Painted in 1770.*

"This picture is extremely interesting from the fact that the girl with her right foot on the cart wheel is a portrait of Gainsborough's eldest daughter, and that the girl in the background of the cart (with the large hat)—whose portrait you cannot see in the photograph, but which is very clear in the picture—is the portrait of his youngest daughter. The team of horses belonged to Gainsborough's favourite messenger, whom he employed to cart all his household goods when he moved."

The picture is signed on the rock in foreground with initials T.G.

### No. 6. *A Seaside Landscape—Illustrated on page 38.*

The original drawing for this picture is in the possession of Sir Ronald Storrs, C.M.G., C.B.E., Government House, Nicosia, Cyprus.

In the middle distance rises an ancient ruined building on a rocky bank, with a background of large trees; towards the right on the edge of the shore, fishermen are pulling in a net; at the left two sailing boats and smaller craft float in the distance, while, in the left foreground, a boat is drawn up, and near it is a large anchor.



THE HARVEST WAGON  
BY THOMAS GAINSBOROUGH

LENT BY SIR JOSEPH DUVEEN, BART., NEW YORK



## FRANS HALS (1580-1666)

Frans Hals was born in Antwerp about the year 1580 of a highly respected family from Haarlem, where he returned to study and live when a youth of nineteen. For the next fifteen years, he led a rollicking, boisterous life and little is known about his work although a public commission given him to paint in 1613, marks him as a recognized artist. From then, he was immensely popular and did a great many superb portraits. People he understood and knew thoroughly, from the most ordinary types to the fine and aristocratic. As he gained in power and confidence his painting became more impressionistic, giving the very essence of the character of his sitters. The languorous influence of Italian painters never affected his work, which was always direct and truly Dutch in feeling.

No. 7. *Portrait of a Man.*



PORTRAIT OF A MAN  
BY FRANS HALS

LENT BY MR. AND MRS. FRANK P. WOOD, TORONTO

## HANS HOLBEIN THE YOUNGER (1497-1543)

Born in Augsburg, and probably received his early training from his father. By 1514 he and his brother Ambros were in Basle, attracted there, no doubt, by the prospect of doing work for the great printing firms. They were soon busy drawing illustrations and title pages for books printed by John Froben, Wolff, Adam Petri and Cratander. At Basle, Holbein painted several portraits of Erasmus, and to him he owed his introduction to Sir Thomas More, which led to his pilgrimage to England. After a short stay there he returned to Basle, but prospects for an artist there were not very favourable, and the year 1531 found him again in England. In 1536 he was fully established as one of Henry VIII's painters. He died in London of the plague in 1543.

*No. 8. Prince Edward, afterwards King Edward VI. of England. Painted in 1543.*

FROM THE COLLECTION OF VISCOUNT LEE OF FAREHAM, LONDON.

Edward, Prince of Wales, born at Hampton Court, October 12, 1537, was Henry VIII.'s son by his third queen, Jane Seymour. On January 21, 1547, four years after this portrait was painted, he succeeded his father, when Edward Seymour, Earl of Hertford, his uncle, had himself made Protector and allied himself with the reformed party. Edward died at Greenwich on July 6, 1553, probably from the effect of quack nostrums on his weak constitution.





PRINCE EDWARD, AFTERWARDS KING EDWARD VI.  
OF ENGLAND

BY HANS HOLBEIN THE YOUNGER

LENT BY JULES S. BACHE, ESQ., NEW YORK

## SEBASTIANO DE BARTOLO MAINARDI

Born in San Gimignano in the 15th Century, and according to Pecori, died about 1515. He was the pupil, favourite assistant and brother-in-law of Domenico Ghirlandaio. He painted a fresco in the Baroncelli chapel at Santa Croce, Florence. Other paintings are in Paris, Rome, Berlin and San Gimignano.

### No. 9. *Portrait of a Lady, possibly Ginevra Dei Benci.*

Ginevra dei Amerigo Benci, the famous Florentine beauty, was born in March, 1457; she was married early in the year 1473 to Luigi de Bernardo Niccolini, and she is said, by some authorities, to have died on August 17th in the year of her marriage, and by others to have still been living in the year 1490. Leonardo da Vinci, according to Vasari, painted her when staying in the house of her father, his friend and patron. Dr. Bode is of the opinion that this portrait is that which is now in the Liechtenstein Collection.

*Reproduced: "Apollo," January, 1927, with an article by Tancred Borenius. From the collection of Count Ingenheim, a morganatic branch of the Hohen-zollern family.*

Friedrich Wilhelm IV. (1795-1861) was king of Prussia from 1840-61. He was extremely interested in the Fine Arts and made a voyage to France and Italy especially to study the masterpieces of art. He started the building of the Kaiser Friedrich Museum in 1841. His morganatic wife, Countess of Ingenheim, was also very interested in art, especially in Italian pictures. About 1825, Friedrich Wilhelm bequeathed to her several early Italian paintings. This was one of them.



PORTRAIT OF A LADY, POSSIBLY GINEVRA DEI BENCI

BY SEBASTIANO DE BARTOLO MAINARDI

LENT BY M. KNOEDLER AND CO., NEW YORK



## BARTOLOMÉ ESTEBAN MURILLO (1617-1682)

Born in Seville of poor parents, Murillo had few advantages, but tales of Velasquez's magnificence at the court in Madrid fired him with ambition which carried him far. He managed to go to Madrid where he received a kindly helping hand from the great Velasquez and with whom he studied for several years. On his return his work had gained unbelievably in power. Some of his most noted pictures of this time, before he was thirty, are of the children and townspeople of Seville. His position was assured and through these and his many famous religious pictures he is recognized as one of the great masters of painting in Spain.

No. 10. *Portrait of a Spanish Nobleman.*



PORTRAIT OF A SPANISH NOBLEMAN

BY BARTOLOMÉ ESTEBAN MURILLO

LENT BY M. KNOEDLER AND CO., NEW YORK

## SIR HENRY RAEBURN (1756-1823)

Reynolds saw great promise in the work of the young Scotsman, Raeburn, and gave him very encouraging advice. He had no art training although he did work for a few years as a goldsmith's apprentice. His style is individual and vigorous with no trace of the influence of other painters. As a Scottish portrait painter, he gained the position Gainsborough, Reynolds and Romney had in England. Not only was he extremely skillful, he was also great in his interpretation of character, which contributed to his unrivalled success.

No. 11. *Mrs. George Thomson—Painted in 1810.*





MRS. GEORGE THOMSON

BY SIR HENRY RAEBURN

LENT BY MR. AND MRS. FRANK P. WOOD, TORONTO

## REMBRANDT HERMENSZ VAN RIJN (1606-1669)

Rembrandt was born in the town of Leyden but as a young man settled in Amsterdam, where his remarkable powers were already known. For a few years, popular opinion and the need of money were a restraint to his ideals but he worked incessantly, searching and studying. He used as models his family and himself, all the people about him, over and over many times. The richness of his painting and his penetration into human nature have never been surpassed, nor his mastery of light and form. Even in small etchings this man's great genius is unmistakable and he remains one of the supreme artists of all time.

### No. 12. *A Lady with a Dog*—Painted in 1665.

This sympathetic portrait of a gentlewoman is quite typical of Rembrandt. He had a great fondness for painting rich stuffs and jewels glowing in a golden light. The figure is admirably modelled and brought out against a dark background into which the shadows of the gown, flesh and turn of the head seem to melt. It gives the impression of true portraiture, lacking the stylization and flattery often noticed in the work of inferior men.

### No. 13. *Saskia Van Uylenburgh*—Painted in 1633—illustrated on page 39.

FROM THE COLLECTION OF THE EARL OF ELGIN AND KINCARDINE, BROOMHALL,  
DUNFERMLINE, FIFESHIRE, SCOTLAND.

Dr. William von Bode, in "The Complete Works of Rembrandt," 1899, says:—"Rembrandt painted another portrait of Saskia during the time of their engagement, which bears the date 1633. It is a bust in an oval and in the possession of Lord Elgin, at Broomhall, in Scotland: *Saskia Smiling*, an arrangement more natural and more simple than the portraits at Cassel and Dresden. The young girl regards the observer with an amiable expression; her dark dress is embroidered in gold, similar to the portraits of Lysbeth Rembrandt, and shaped around the neck, which is covered with a fichu ornamented with a string of pearls; in her brown hair is a greenish-blue feather, with a small chain attached to a well-known ruby fastening; a long veil of fine tissue falls at the back. More than the earlier portraits, this graceful figure, seen in a bright ray of crisp light, and which, in its simplicity, seems to reproduce with a particular fidelity the features of the young girl, recalls the many portraits of Rembrandt's sister executed some months previously, but it is considerably superior to them all."



LADY WITH A DOG

BY REMBRANDT HARMENSZ VAN RIJN

LENT BY MR. AND MRS. FRANK P. WOOD, TORONTO



## GEORGE ROMNEY (1734-1802)

Born in Lancashire. From the age of ten, when he left school, until he was on the edge of manhood, Romney worked with his father, who was a carpenter and small farmer. For a time he was apprenticed to a wandering portrait-painter, Christopher Steele. During four or five years he lived and painted in Kendal, but in 1762 left for London. Commissions came slowly at first, but as time went on he rivalled both Reynolds and Gainsborough. Romney's great inspiration was Lady Hamilton, whom he painted a great many times.

### No. 14. *Emma, Lady Hamilton, as Mirth—Painted in 1791.*

Represented at three-quarter length, tripping lightly with the left leg advanced in profile, and the upper body turned full-front leaning slightly towards the left; her left arm is raised above her head as she holds in her hand a light blue ribbon, in the manner of a skipping rope, caught by the breeze; her right arm is placed at her side; she wears a light rose-coloured semi-classic gown with white lining, the right sleeve of which has slipped from her shoulder; around her waist is a light brown sash; her dark brown hair is adorned with ribbons, the ends of which float in the breeze. Her face is lighted with a happy and somewhat mischievous expression, with a mirthful smile upon her lips.



EMMA, LADY HAMILTON, AS MIRTH  
BY GEORGE ROMNEY

LENT BY SIR JOSEPH DUVEEN, BART., NEW YORK

## PETER PAUL RUBENS (1577-1640)

Born at Siegen, Westphalia, he was christened Peter Paul, as his birthday, June 28, was dedicated to those two saints. At thirteen years of age he entered upon the serious study of art under Tobias Verhaecht, a landscape painter of considerable reputation at the time. Landscape work was not enough to satisfy the ambitions of the young student. Therefore, after a short time with his first instructor, he entered the studio of Adam van Noort, where, in the company of Jordaens and others, he studied four years. In 1600 he made a journey to Italy. From this time dated his success, and commissions and honours fell thickly upon him. At the beginning of 1622 he was called to Paris at the request of Queen Marie de Medici, who entrusted to him the decoration of the great Gallery in the Palace of the Luxembourg. While in London in 1629, on a mission for Spain, he painted the ceiling at Whitehall and "Peace and War", now in the National Gallery. He returned to the Netherlands in 1630, having been previously knighted by Charles I.

### No. 15. *The Elevation of the Cross.*

This picture was painted about 1610. In May of that year, Rubens received a commission from St. Walburga's Church, Antwerp, for an altar-piece. He first made a drawing, a sketch of the general view of the composition, which showed Christ raised on the Cross, while His mother and St. John watched the spectacle, and the Roman soldiers stood on the other side. In the first idea, the Cross cuts the panel from left to right. Next he painted a sketch—this picture—which gives the whole general view of the composition, and only differs from the full picture in small details. In a second sketch he divided the subject in three panels, although all in one frame. In the finished picture he found he had to contract the lateral groups in a regrettable way. In 1797, the Church of St. Walburga was turned by the French Government into a Customs Warehouse, and in 1817 it was sold to be pulled down. In 1794, the Commission of the French Republic had the triptych sent to Paris. In 1815 it was returned to the King of the Netherlands, who presented it to the Cathedral of Antwerp, where it still remains in the left part of the transept.





THE ELEVATION OF THE CROSS

BY PETER PAUL RUBENS

OWNED BY THE ART GALLERY OF TORONTO

BARTHOLOMEUS VAN DER HELST (1613-1670)

Born at Haarlem. Though apprenticed to Nicolas Elias, he was soon forming his style on that of his great fellow-townsmen, Frans Hals. For twenty years—1640-1660—he was one of the greatest portrait-painters produced by the genius of Holland.

No. 16. *Portrait of a Man.*



PORTRAIT OF A MAN  
BY BARTHOLOMEUS VAN DER HELST  
LENT BY THE DETROIT INSTITUTE OF ARTS, DETROIT



## ANTHONY VAN DYCK (1599-1641)

Born in Antwerp. In 1615 he was apprenticed to the great painter, Rubens, remaining with him until 1620. After a short visit to England in 1620, he went to Italy, and painted many important works. By 1626, when he returned to Antwerp, he was loaded with commissions, and became a rival even to Rubens. Early in April of 1632, van Dyck again visited England, and was at once taken into the service of the King, Charles I.

Van Dyck painted portraits in a stately fashion, with a dignity that surpassed Rubens. Upwards of nine hundred and fifty works are attributed to him, and they are scattered in the famous galleries and private collections of Europe and England.

### No. 17. *Daedalus and Icarus.*

These two personages from Greek Mythology, so runs the legend, wished to flee from Crete. Daedalus made wings for himself and Icarus, fastening them on with wax. The older man made the flight, but Icarus flew too near the sun, the wax melted, and he dropped into the sea and was drowned.

### No. 18. *Jan Wildens and His Wife—Illustrated on page 40.*



DAEDALUS AND ICARUS

BY ANTHONY VAN DYCK

LENT BY MR. AND MRS. FRANK P. WOOD, TORONTO

## JACOB VAN RUYSDAEL (1625-1682)

The artists of Haarlem at the time of Ruysdael's first efforts to paint, were taking a broader interest in landscape. It is therefore, only natural that his early work shows a keen interest in nature, painted very faithfully. The middle years of his life and the most fruitful were lived in Amsterdam, where he painted the sea, the coast and country inland with intense feeling for his subject. Lacking the tremendous scope of a man like Rembrandt, he nevertheless shows in his work deep thought and understanding for landscape.

No. 19. *The Bleaching Ground, Haarlem.*

No. 20. *The Ferry Boat—Illustrated on page 41.*





THE BLEACHING GROUND, HAARLEM  
BY JACOB VAN RUYSDAEL

LENT BY MR. AND MRS. FRANK P. WOOD, TORONTO



SEASIDE LANDSCAPE  
BY THOMAS GAINSBOROUGH  
LENT BY SIR JOSEPH DUVEEN, BART., NEW YORK



SASKIA VAN UYLENBURGH  
BY REMBRANDT HARMENSZ VAN RIJN  
LENT BY SIR JOSEPH DUVEEN, BART., NEW YORK



JAN WILDENS AND HIS WIFE

BY ANTHONY VAN DYCK

LENT BY THE DETROIT INSTITUTE OF ARTS, DETROIT





THE FERRY BOAT

BY JACOB VAN RUYSDAEL

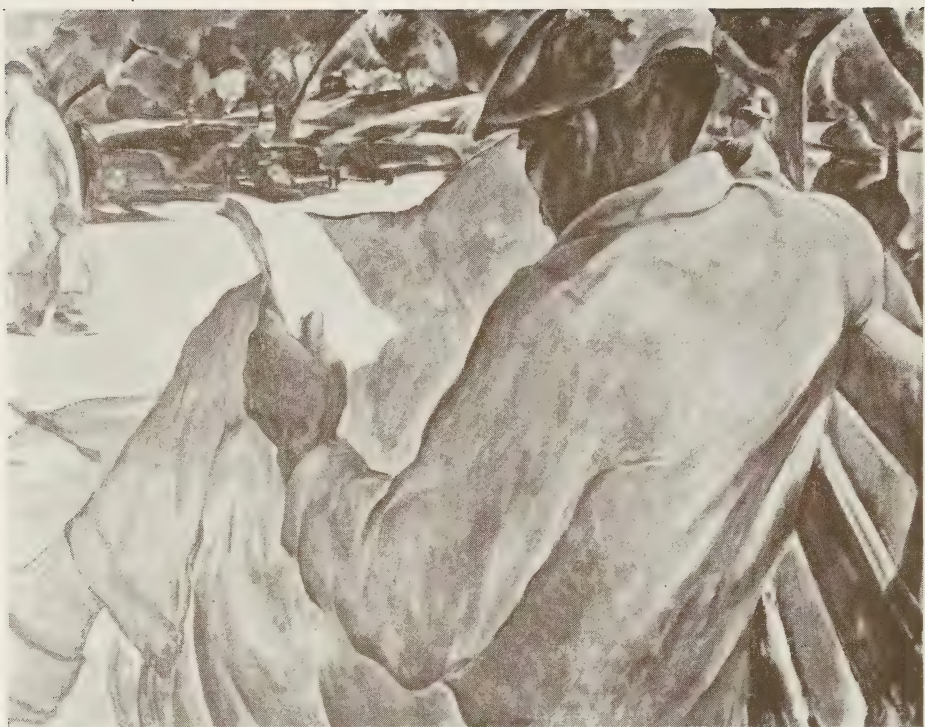
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# CONTEMPORARY AMERICAN PAINTINGS

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50. <i>Grace King and her Sisters</i>	\$2,500
ANGAROLA, ANTHONY	
51. <i>Bohemian Flats</i>	600
AUERBACH-LEVY, WILLIAM	
52. <i>Petra</i>	1,500
BARTLETT, FREDERIC CLAY	
53. <i>Harvard-Yale Day, New London</i>	1,000
BERMAN, HARRY G.	
54. <i>Negro Reading</i>	900
BORIE, ADOLPHE	
55. <i>Portrait—Iris Tree</i>	500
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BUCK, CLAUDE	
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59. <i>Niagara Falls</i>	
COLEMAN, GLENN O.	
60. <i>The Harbour</i>	





# NEGRO READING

BY H. G. BERMAN

HALPERT, SAMUEL

66. *Interior, with Nude* . . . . . \$1,500

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HIGGINS, EUGENE

68. *Cliff Women of Western Ireland* . . . . . 1,000

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69. *The Cribbage Players* . . . . . 600

HORTER, EARL

70. *Toledo* . . . . .

HOWELL, FELICIE WALDO

71. *Looking down from Ravello* . . . . . 600





CLIFF WOMEN—WESTERN IRELAND

BY EUGENE HIGGINS

HUTCHINS, JOHN E.

72. *Flowers* . . . . . \$200

JOHNSON, J. THEODORE

73. *The Black Mantilla* . . . . .

Awarded the Mr. and Mrs. Frank G. Logan Medal, carrying with it for purchase or as an award, the sum of \$2,500 to an American artist for the best work in painting or sculpture, which has not previously received a cash award. Awarded by the Trustees' Committee on Painting and Sculpture of the Art Institute and acquired for the permanent collection.



THE BLACK MANTILLA  
BY J. THEODORE JOHNSON

KLITGAARD, GEORGINA

74. *The Mountain* . . . . . S 600

KNATHS, KARL

75. *Barnyard* . . . . . 800

The Norman Wait Harris Silver Medal, carrying with it a prize of \$500, for a painting executed within two years preceding the exhibition, without regard to subject. Awarded by the Jury of the Exhibition.

LAWSON, ERNEST

76. *The Plains* . . . . . 2,000

LINDENMUTH, TOD

77. *Along the Shore* . . . . . 500



BARNYARD  
BY KARL KNATHS

LUCE, MOLLY

78. *Upper Mississippi* . . . . . \$ 400

MEYEROWITZ, WILLIAM

79. *Still Life* . . . . . 650

MILLER, KENNETH HAYES

80. *Caller Waiting* . . . . . 2,500

NICHOLS, HOBART

81. *Autumnal Snow* . . . . . 4,000

PEIRCE, WALDO

82. *Bulls at Pamplona* . . . . . 1,500





THE TALMUDISTS  
BY WM. S. SCHWARTZ

PHILLIPS, MARJORIE

83. *Mountain Farm* . . . . .

POOLE, ABRAM

84. *Carlotta Monterey* . . . . . \$2,000

REITZEL, MARQUES E.

85. *Changing Pastures* . . . . . 800

SAVAGE, EUGENE F.

86. *Stabat Mater* . . . . . 5,000

SCHILDKNECHT, EDMUND G

87. *Below the Milldam* . . . . . 350



SCHNAKENBERG, HARRY E.

88. *Girl in White Coat* . . . . . \$750

SCHULHOFF, WILLIAM

89. *Arrangement* . . . . . 500

SCHWARTZ, WILLIAM S.

90. *Talmudists* . . . . . 1,000

Awarded the M. V. Kohnstamm Prize of \$250.

Awarded by the Jury of the Exhibition.

SMITH, JACOB GETLAR

91. *The Blue Pitcher* . . . . .

SPEIGHT, FRANCIS

92. *When the Wind Blows* . . . . . 500

WEBER, MAX

93. *Still Life* . . . . . 1,500

Awarded the Potter Palmer Gold Medal, carrying  
with it a prize of \$1,000, for painting or sculpture  
executed by an American, without regard to subject.

Awarded by the Jury of the Exhibition.

WOODWARD, ROBERT STRONG

94. *When Drifts Melt Fast* . . . . . 1,500

## MODERN ENGLISH WOODCUTS AND WOOD ENGRAVINGS

The origin of the modern movement in wood-cutting and wood engraving as a means of direct artistic expression is mainly due to the dissatisfaction with the reproductive engraving of the nineteenth century and a new understanding and appreciation for the early woodcuts.

Mr. Herbert Furst, the well known art critic, has been responsible for the selection of the prints and, setting aside personal preferences, he has chosen those works which seem to him most likely to be of interest to the public.

Any further information with regard to wood-cutting or wood-engraving or to the prints themselves may be had on application to the office.

The exhibition has been shown in Montreal and Ottawa, and is going to other Canadian cities.

### ANNESLEY, LADY MABEL

- |      |   |         |
|------|---|---------|
| 101. | <i>In the Kingdom of Mourne</i> . . . . . | £1- 1-0 |
|------|---|---------|

### BATTEN, JOHN D.

- |      |  |        |
|------|--|--------|
| 102. | <i>The Centaur</i> (4 block print) . . . . . | 1-11-6 |
| 103. | <i>The Centaur</i> (6 block print) . . . . . | 1-11-6 |

### BATTEN, MRS. MARY

- |      |                             |        |
|------|-----------------------------|--------|
| 104. | <i>Magnolia</i> . . . . .   | 1-11-6 |
| 105. | <i>Fritillary</i> . . . . . | 2- 2-0 |

### BROCKHURST, G. L., R.E.

- |      |                                    |        |
|------|------------------------------------|--------|
| 106. | <i>The Mountainy Man</i> . . . . . | 5- 5-0 |
|------|------------------------------------|--------|

### BROWN, MRS. E. C. AUSTEN, A.R.B.A.

- |      |  |        |
|------|--|--------|
| 107. | <i>Summer Night, Camiers</i> . . . . . | 3- 3-0 |
| 108. | <i>Étapes, Moonlight</i> . . . . .     | 2- 2-0 |
| 109. | <i>Largo Harbour</i> . . . . .         | 2- 2-0 |

### CRAIG, GORDON

- |      |   |        |
|------|---|--------|
| 110. | <i>Santa Tecla, Genoa</i> . . . . .               | 2- 2-0 |
| 111. | <i>Polonius</i> . . . . .                         | 3- 3-0 |
| 112. | <i>Wittenberg</i> . . . . .                       | 1-11-6 |
| 113. | <i>The Storm, King Lear</i> (2nd state) . . . . . | 4- 4-0 |
| 114. | <i>The Ghost of Hamlet's Father</i> . . . . .     | 2- 2-0 |

DAGLISH, ERIC

115. *Edge of the Wood, Night* . . . . . £2- 2-0

DURST, ALAN

116. *The Chariot* . . . . . 2- 2-0  
 117. *Adam and Eve* . . . . . 1-10-0  
 118. *Harvest* . . . . . 1-10-0

GAUSDEN, SYDNEY H. E.

119. *Flowers* . . . . . 1-15-0  
 120. *Brembate-di-Sotto* . . . . . 2-10-0

GILES, WILLIAM

121. *The Bathing Pool* . . . . . 6- 6-0

GILL, ERIC

122. *Youth and Love* . . . . . 10-6  
 123. *Venus* . . . . . 1- 1-0  
 124. *Venus* (printed intaglio) . . . . . 1- 1-0  
 125. *The Convert* . . . . . 1- 1-0

GRAHAM, GEORGE

126. *Winchelsea Mill* . . . . . 2-10-0  
 127. *Rye Beach* . . . . . 2-10-0  
 128. *Camber Castle* . . . . . 2-10-0

GREENWOOD, JOHN F., A.R.E.

129. *Poplars* . . . . . 1- 1-0  
 130. *A Road to Nowhere* . . . . . 1- 1-0  
 131. *Arncliffe Mill* . . . . . 1-11-6

GREG, MISS BARBARA

132. *Petit Parc, Caen* . . . . . 1-11-6  
 133. *Lower Lydbrook* . . . . . 2- 2-0  
 134. *Girl Sewing, Lamplight* . . . . . 1- 1-0

GRIBBLE, MISS VIVIEN

135. *Illustration to "Tess of the D'Urbervilles"* . . . . . 2-10-0  
 136. *Illustration to "Tess of the D'Urbervilles"* . . . . . 2-10-0

GROVE, MISS M. A. F.

[illegible]

## HERMES, MISS GERTRUDE

[illegible]

## HUBBARD, HESKETH

143.	Stern of the Old "Implacable"	/	/	/	/	/	/	/	1- 1-0
144.	St. Anne's Gateway, Salisbury (from the East)	/	/						15-0
145.	On the Road	/	/	/	/	/	/	/	15-0
146.	Caravanners	/	/	/	/	/	/	/	15-0

## HUGHES-STANTON, B. R.

[illegible]

## JANES, NORMAN

[illegible]

KEITH, MISS ELIZABETH

[illegible]

KIRKPATRICK, MISS ETHEL

[illegible]



LEE, SYDNEY, A.R.A., R.E.

161.	<i>Towing out of Harbour</i>	/ / / / / / / / /	£3- 3-0
162.	<i>The Gatehouse</i>	/ / / / / / / / /	2- 2-0
163.	<i>The Cottage Doorway</i>	/ / / / / / / / /	3- 3-0
164.	<i>The Spanish Courtyard</i>	/ / / / / / / / /	5- 5-0

LEIGH-PEMBERTON, MISS EVELYN

165.	<i>The Temple Church</i>	/ / / / / / / / /	1- 1-0
166.	<i>Cockatoos</i>	/ / / / / / / / /	1- 1-0
167.	<i>The Toad</i>	/ / / / / / / / /	10-6

LEIGHTON, MISS CLARE

168.	<i>Barges</i>	/ / / / / / / / /	2- 2-0
169.	<i>The Calf Auction</i>	/ / / / / / / / /	2- 2-0
170.	<i>Toulon Washerwomen</i>	/ / / / / / / / /	2- 2-0

McNAB, ALLAN

171.	<i>The Picnic</i>	/ / / / / / / / /	3-13-6
172.	<i>The Wash-Houses, Hyères</i>	/ / / / / / / / /	2-12-6
173.	<i>Les Saliens, Pres de Toulon</i>	/ / / / / / / / /	3- 3-0

MEDWORTH, FRANK C.

174.	<i>Las Barcus</i>	/ / / / / / / / /	1-11-6
175.	<i>The Wife of Rajah Bin Juma</i>	/ / / / / / / / /	1- 1-0
176.	<i>Friday Night</i>	/ / / / / / / / /	1-11-6

NASH, JOHN

177.	<i>Two Figures by the Fire</i>	/ / / / / / / / /	2- 2-0
178.	<i>Still Life</i>	/ / / / / / / / /	2- 2-0

NASH, PAUL

179.	<i>Black Poplar Pond</i>	/ / / / / / / / /	1- 1-0
180.	<i>The Bouquet</i>	/ / / / / / / / /	2- 2-0
181.	<i>Scene for the Gotterdammerung</i>	/ / / / / / / / /	2- 2-0

PELLEW, CLAUGHTON

182.	<i>The Flight</i>	/ / / / / / / / /	3- 3-0
183.	<i>The Flood</i>	/ / / / / / / / /	3- 3-0

PLATT, JOHN

184.	<i>Snow in Springtime</i>	£3- 3-0
185.	<i>Brixham Town</i>	4- 4-0
186.	<i>The Port of St. Tropez</i>	5- 5-0
187.	<i>Pilchard Boats, Cornwall</i>	3- 3-0

RAVERAT, MRS. G.

188.	<i>La Place en été</i>	1-11-6
189.	<i>Bathers</i>	1-11-6
190.	<i>Poplars</i>	1-11-6

RAVILIOUS, ERIC

191.	<i>Hermit</i> (Illustration to "Desert" by Martin Armstrong)	1- 1-0
192.	<i>Lullington Church</i>	2- 0-0
193.	<i>Bedroom</i>	3- 0-0

RICHARDS, MISS EDITH

194.	<i>Monaco</i>	2- 2-0
195.	<i>Foxgloves</i>	2- 2-0

READ, A. RIGDEN

196.	<i>Carcassonne</i>	5- 5-0
197.	<i>Night Piece to Julia</i>	4- 4-0
198.	<i>The Venetian Shawl</i> (out of print)	- - -
199.	<i>The Batik Scarf</i>	5- 5-0

ROYDS, MISS M.A., (Mrs. E. S. Lumsden)

200.	<i>The Donkey Boy</i>	3- 3-0
201.	<i>Musicians</i>	2- 2-0
202.	<i>The Chortens</i>	2- 2-0
203.	<i>Prayer Flags</i>	2- 2-0
204.	<i>The Umbrella</i>	2- 2-0

SEABY, ALLEN W.

205.	<i>Swans in Flight</i>	2- 2-0
206.	<i>Redwings Calling</i>	2- 2-0
207.	<i>Osprey</i>	3- 3-0
208.	<i>Shetland Mares and Foals</i>	3- 3-0

# SOMERSCALES, MISS M. I.

209.	<i>The Storm</i>	£1-15-0
210.	<i>The Epiphany</i>	1-15-0
211.	<i>Bunyan in Prison</i>	1- 5-0

# TAYLOR, C. W.

212.	<i>Leigh, Essex</i>	1-11-6
213.	<i>A Welsh Mile</i>	1- 1-0
214.	<i>Oats</i>	1- 5-0
215.	<i>Boat Builders, Leigh</i>	1- 5-0

# UNDERWOOD, LEON

216.	<i>Three Peasants Lose a Shilling</i>	2- 2-0
217.	<i>Diana</i>	2-12-6
218.	<i>The Woodcutter</i>	2-12-6

# URUSHIBARA ,Y.

219.	<i>Stonehenge</i>	3- 3-0
220.	<i>Evening</i>	3- 3-0
221.	<i>Peonies</i>	2- 2-0
222.	<i>Crayfish</i>	2- 2-0

# VERPILLEUX, E. A.

223.	<i>York</i>	6- 6-0
224.	<i>King's Chapel, Cambridge</i>	6- 6-0
225.	<i>The Sower</i>	5- 5-0
226.	<i>Winter Sunset</i>	6- 6-0

# WEBB, CLIFFORD C.

227.	<i>Viaducts, Derbyshire</i>	1-11-6
228.	<i>Woodcutters' Yard</i>	1- 5-0

# WHITE, ETHELBERT

229.	<i>The River Bank</i>	3- 3-0
230.	<i>Recco</i>	3- 3-0
231.	<i>Pont Neuf</i>	2- 2-0
232.	<i>The Old Barn</i>	4- 4-0

The price given is English published price. To this must be added 20% duty and 3% sales tax. Frame is not included.

## REMBRANDT ETCHINGS FROM THE PERMANENT COLLECTION

250. *Johannes Lutina, goldsmith of Groningon—1656. 2nd state.*
251. *John Asselyn, painter—1647. 3rd state.*
252. *A Woman with her Feet in the Water—1658.*
253. *The Gold Weigher, Pieter Uijtenbogaert—1639.*
254. *The Nativity, a night piece. 7th state.*
255. *A Woman seated before a Stove—1658.*
256. *Johannes Uijtenbogaert—1635.*
257. *Young Man in a Velvet Cap—1637.*
258. *Artist drawing from a Model—(unfinished plate).*
259. *Rembrandt and his Wife, Saskia—1636. 1st state.*
260. *Negress Lying Down.*
261. *The Angel departing from the Family of Tobias—1641.*
262. *The Golf Player—1654. 1st state.*
263. *The Flight into Egypt, the Holy Family crossing a Brook. Only state.*
264. *Christ driving out the Money Changers—1635. 2nd state.*
265. *Rembrandt's Mother—1631.*
266. *The Angel appearing to the Shepherds—1634. 4th state.*
267. *The Raising of Lazurus. 10th state.*
268. *Doctor Faustus. 2nd state.*
269. *Abraham Fransz. 8th state (?).*
270. *Old Man with a Square Beard—1640.*
271. *Cornelis Anslo—1641. 2nd state.*
272. *The Presentation of Jesus in the Vaulted Temple. 2nd state.*
273. *Christ Disputing with the Doctors—1652. 2nd state.*
274. *Rembrandt's Mother with her hand on her breast—1631.*
275. *The Nativity. 2nd state.*
276. *Jesus Disputing with the Doctors (small plate)—1654.*
277. *The Second of the Three Oriental Heads.*
278. *The Resurrection of Lazarus (small)—1642.*
279. *Abraham with his son Isaac—1645.*













